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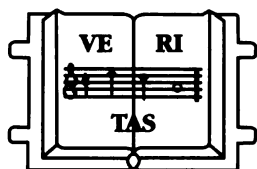
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# Indian Love Lyrics

FROM

"The Garden of Kama."\*

BY

LAURENCE HOPE,

✦ ✦ ✦

Set to Music

BY

AMY WOODFORDE-FINDEN.

(\*KAMA, THE INDIAN EROS)

- Nº 1. The Temple Bells.  
„ II. Less than the dust.  
„ III. Kashmiri Song.  
„ IV. Till I wake.

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## The Temple Bells.

.....  
The Temple bells are ringing,  
The young green corn is springing,  
And the marriage month is drawing very near;  
I lie hidden in the grass,  
And I count the moments pass,  
For the month of marriages is drawing near.

She is young and very sweet,  
From the silver on her feet  
To the silver and the flowers in her hair  
And her beauty makes me swoon,  
As the Moghra\* trees at noon  
Intoxicate the hot and quivering air.

Ah! I would the hours were fleet  
As her silver-circled feet,  
I am weary of the daytime and the night;  
I am weary unto death,  
O my rose with jasmin breath,  
With this longing for your beauty and your light.

LAURENCE HOPE.

\* A strong-scented flowering tree.



# THE TEMPLE BELLS.

Words by  
LAURENCE HOPE.

Music by  
AMY WOODFORDE-FINDEN.

**Allegretto**

**Piano.**

The score consists of four systems of music. The first system is a piano introduction in G major, 2/4 time, marked 'Allegretto'. It begins with a piano (*ff*) chord and moves to a moderate dynamic (*mf*). The second system continues the piano accompaniment. The third system introduces the vocal melody with the lyrics: 'The Temple bells are ring - ing, The young green corn is springing, And the'. The piano accompaniment continues with a piano (*p*) dynamic. The fourth system continues the vocal melody with the lyrics: 'mar-riage month is draw - ing ve - ry near; I lie'. The piano accompaniment includes a crescendo (*cresc.*) leading to a moderate dynamic (*mf*).

hid - den in the grass, And I count the moments pass, For the

The first system of the musical score consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a long melisma over the words 'hid - den in the grass'. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

month of mar - riag - es is draw - ing near.

The second system continues the vocal line with the words 'month of mar - riag - es is draw - ing near.' The piano accompaniment continues with similar rhythmic patterns, including some triplet figures in the right hand.

*p* She is young and ve - ry sweet, From the sil - ver on her feet To the

The third system begins with a piano (*p*) dynamic marking. The vocal line starts with 'She is young and ve - ry sweet, From the sil - ver on her feet To the'. The piano accompaniment maintains the eighth-note bass line.

sil - ver and the flow - ers in her hair; And her

The fourth system continues the vocal line with 'sil - ver and the flow - ers in her hair; And her'. The piano accompaniment includes dynamic markings of *cresc.* and *mf* in both the vocal and piano parts.

beauty makes me swoon, As the Moghra\* trees at noon In - -

tox-i-cate the hot and quiv'-ring air.

*p* Ah! I would the hours were fleet As her sil-ver-cir-cled feet, I am

*cresc.* wea-ry of the day-time and the night; *mf* I am

wea - ry un - to death, O my rose with jas - min breath, With this

long - ing for your beau - ty and your light. Ah!

Ah! Ah! Ah!

Ah! Ah! Ah!

## Less Than The Dust.

~~~~~  
Less than the dust beneath thy chariot wheel,  
Less than the rust that never stained thy sword,  
Less than the trust thou hast in me, my Lord,  
Even less than these!

Less than the weed that grows beside thy door,  
Less than the speed of hours spent far from thee,  
Less than the need thou hast in life for me,  
Even less am I.

Since I, my Lord, am nothing unto thee,  
See here thy sword, I make it keen and bright,  
Love's last reward — Death comes to me to-night,  
Farewell, Zahirudin.\*

LAURENCE HOPE.

\* A Mohammedan's name, meaning "Faith."

# LESS THAN THE DUST.

Words by  
LAURENCE HOPE.

Music by  
AMY WOODFORDE-FINDEN.

*Allegro agitato*

Piano. *mf*

*p*

Less than the dust be - neath thy cha-riot wheel,.....

*cresc.*

Less than the rust that nev - er stained thy sword,.....

*poco accel.*

Less than the trust thou hast in me, my

*poco accel.*

Lord, ..... E - - ven less than these! E - ven

*p*

*poco rall.*

*p*

*poco rall.*

less ..... than these!

*p*

Less than the weed that grows be-side thy

*p*

door, ..... Less than the speed of

The first system of the musical score features a vocal line and a piano accompaniment. The vocal line begins with a long note on 'door,' followed by a series of eighth notes for 'Less than the speed of'. The piano accompaniment consists of chords and moving lines in both hands, with some notes marked with a 'V'.

*cresc.* hours spent far from thee, ..... *poco accel.* Less than the

*cresc.* *poco accel.*

The second system continues the vocal line with 'hours spent far from thee,' and 'Less than the'. The piano accompaniment includes dynamic markings of 'cresc.' and 'poco accel.'.

need thou hast in life of me, .....

The third system features the vocal line with 'need thou hast in life of me,'. The piano accompaniment continues with chords and moving lines.

*p* *poco rall.* E - ven less am I, E - ven less ..... am ..... I.

*p* *poco rall.* *mf a tempo*

The fourth system concludes with the vocal line 'E - ven less am I, E - ven less ..... am ..... I.' The piano accompaniment includes dynamic markings of 'p', 'poco rall.', and 'mf a tempo'.



The first system of the score is a piano introduction. It consists of two staves: a treble clef staff and a bass clef staff. The music is in a key with two sharps (F# and C#) and a 4/4 time signature. The melody in the treble staff is composed of quarter and eighth notes, while the bass staff provides a harmonic accompaniment with chords and moving lines.

*p a little faster*

The second system features a vocal line and piano accompaniment. The vocal line is on a treble clef staff with lyrics: "Since I, my Lord, am noth - - ing un - to". The piano accompaniment consists of two staves (treble and bass clef) with the instruction *p a little faster* written above the treble staff. The piano part continues with chords and a steady rhythmic accompaniment.

The third system continues the vocal and piano parts. The vocal line has lyrics: "thee, ... See here thy sword, I". A *cresc.* (crescendo) marking is placed above the vocal line. The piano accompaniment also has a *cresc.* marking above the treble staff. The piano part features more complex chordal textures and some sixteenth-note patterns.

The fourth system concludes the page. The vocal line has lyrics: "make it keen and bright, ... Love's last re -". The piano accompaniment continues with two staves, maintaining the harmonic support for the vocal line. The music ends with a final chord in the piano part.

*accel. con abbandone*

ward — Death comes to me to —

*accel. con abbandone*

night, Fare — — — well,

*f rall.*

Za - hir - u - din\*, Za - - hir - u -

*p rall.*

din.

\* A Mohammedan name, meaning "Faith."



## Kashmiri Song.

.....  
Pale hands I loved beside the Shalimar,\*  
Where are you now? Who lies beneath your spell?  
Whom do you lead on Rapture's roadway, far  
Before you agonise them in farewell?  
Pale hands I loved beside the Shalimar,  
Where are you now? Where are you now?

Pale hands, pink tipped, like Lotus buds that float  
On those cool waters where we used to dwell,  
I would have rather felt you round my throat  
Crushing out life, than waving me farewell!  
Pale hands I loved beside the Shalimar,  
Where are you now? Where lies your spell?  
LAURENCE HOPE.

\* Gardens.

# KASHMIRI SONG.

Words by  
LAURENCE HOPE.

Music by  
AMY WOODFORDE-FINDEN.

Moderato assai con molto sentimento.

Piano.

Pale hands I loved be -

side the Sha-li-mar,\* ..... Where are you now? Who lies be-neath your spell?

cresc.

\* Gardens

Whom do you lead on Rapture's roadway, far. .... Before you ag - o -

nise them in fare-well, ..... Be-fore you ag - o - nise them in fare-well? ....

Pale hands I loved be - side the Sha-li - mar, .....

Where are you now? Where are ..... you now?

*p*

Pale hands, pink-tipped, like Lotus buds that float.....

On those cool wa - ters where we used to dwell,

*cresc.* *mf*

I would have ra - - ther felt you round my throat.....

*cresc.* *mf*

*mf con passione*

Crushing out life, than wav-ing me fare-well!... Crushing out life, than

*mf con passione* *f*

wav - ing me fare - well. ....

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a melodic phrase in a minor key, marked with a fermata. The piano accompaniment consists of chords and moving lines in both hands, with a piano (*p*) dynamic marking.

Pale hands I loved be - side the Sha - li - mar, ....

The second system continues the vocal melody and piano accompaniment. The vocal line has a long note with a fermata. The piano accompaniment features a series of chords in the right hand and a more active bass line in the left hand. A piano (*p*) dynamic marking is present.

Where are you now? Where are ..... you

*p rall. - e - dim.*

The third system shows the vocal line with a long note and a fermata, followed by the words "Where are ..... you". The piano accompaniment includes a section marked with a piano (*p*) dynamic, a *rall. - e - dim.* instruction, and a fermata. The piano part ends with a *p* dynamic marking.

now? ....

*ppp*

The fourth system concludes the piece. The vocal line has a long note with a fermata. The piano accompaniment features a series of chords in the right hand and a simple bass line in the left hand. The system ends with a *ppp* dynamic marking and a fermata.



## Till I Wake.

~~~~~  
When I am dying, lean over me tenderly, softly,—  
Stoop, as the yellow roses droop  
    In the wind from the South;  
So I may when I wake, if there be an awakening,  
Keep, what lulled me to sleep,  
    The touch of your lips on my mouth.

LAURENCE HOPE.

## TILL I WAKE.

Words by  
LAURENCE HOPE

Music by  
AMY WOODFORDE-FINDEN.

Lento con espressione.

Piano.

*p*

*p legato con tristezza*

When I am

*p legato con tristezza*

dy - - ing, lean o - ver me .....

ten - - der - ly, ..... soft - - ly, .....

*poco cresc.*

*mf* Stoop, *p* as the yel - low ros - es . droop .....

In the wind from the South;

*cresc. - e - accel.*

*ff*

*mf a little faster*

So I may

*mf a little faster*

when I wake, if..... there

be an a - wake - - - ning,

Keep, ..... what

lulled me to sleep, ..... the

*p* touch of your lips *dim. e rit.*

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a piano (*p*) dynamic and includes the lyrics "touch of your lips". A long slur covers the vocal line across the first two measures. The piano accompaniment consists of chords in the right hand and a melodic line in the left hand. The system concludes with the instruction *dim. e rit.*

on my mouth. *pp* *pp* *a tempo* *marcato la melodia.*

The second system continues the vocal line with the lyrics "on my mouth." and features a piano (*pp*) dynamic. The piano accompaniment includes a *pp* dynamic marking and the instruction *a tempo*. The system ends with the instruction *marcato la melodia.*

The third system shows the vocal line with a long rest, followed by a piano accompaniment consisting of chords in the right hand and a melodic line in the left hand.

The fourth system shows the vocal line with a long rest, followed by a piano accompaniment consisting of chords in the right hand and a melodic line in the left hand. The system concludes with a *pp* dynamic marking.

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